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# THE ETUDE

AUGUST, 1910

VOL. XXVIII. No. 8



## A Musical Decade in England



The death of King Edward has brought to our attention the somewhat unique fact that music has advanced in England during the last decade with greater rapidity than at any time since the days of Purcell. Queen Victoria was devoted to music and did much to foster the development of musical art in England. When you go to Kensington Palace do not leave without getting one of the caretakers to show you the girlhood copies of pieces made by Queen Victoria. They indicate how thorough the musical training of the late queen was. It is not surprising that her son should have taken an unusual interest in music, and the development of the art during his reign was, it is believed, largely due to the encouragement which Edward VIII invariably gave to music. When the Royal College of Music was opened in 1883, the king-then Prince of Wales—made the following significant address:

"The time has come when class can no longer stand aloof from class, and that man does his duty best who works most earnestly in bridging over the gulf between different classes which it is the tendency of increased wealth and increased civilization to widen. I claim for music the merit that it has a voice which speaks in different tones perhaps, but with equal force, to the cultivated and to the ignorant, to the peer and the peasant. I claim for music a variety of expression which belongs to no other art, and therefore adds more than any other art to produce that union of feeling which I much desire to promote. Lastly, I claim for music the distinction which is awarded to it by Addison—that it is the only sensible pleasure in which no man can be injured. What more, gentlemen, can I say on behalf of the art for the promotion of which we are to-day opening this institution, which I trust will give to music a new impulse, a glorious future and a national life."



## The Unknown Masters of To-day



We recently received from a foreign publisher in Germany a list of musicians whom he considered composers of the first rank who are living in Europe to-day. These composers have gained sufficient fame to warrant the preservation of their biographies in print. They are highly regarded by contemporary critics and their works are sometimes rendered at European concerts. We may safely assume that real musical worth is rarely concealed. When a really great genius like Richard Strauss, Claude Debussy or Edward Elgar arises, his name will spread throughout the entire musical world. The remarkable thing about the list sent to us is that of the fifty musicians included less than twenty are ever represented on the programs of our leading concerts. At least twenty of the list are so rarely mentioned in German papers that they are practically unknown, yet these men have written works of large dimensions, symphonies, operas, sonatas, etc. Surely the spark of genius is a delicate and precious thing. How will fame receive and provide for the twenty "unknown" masters?



## The Fall Recital



We have repeatedly urged our readers, both the teachers and the pupils, to adopt the plan of giving a recital as early as possible in the fall. This plan has three advantages, and we are so firm in our convictions that we have come to consider the fall recital as one of the most important elements in practical work of musical education.

The first advantage is that it encourages and promotes summer practice. With the constantly extending summer vacations we have come to a position where many pupils find that it is not possible for them to take more than eight months' instruction during the year. Eight months' instruction in a study in which the mind only is active may suffice, but in any branch in which manual dexterity is a part this limited amount of time is entirely insufficient. To remain away from the instrument for one-third of a year is sure to lead to inferior results. If the pupils practice all summer with a fall recital in mind, the condition is different and the summer is far from wasted.

The second advantage is that the fall recital opens the teaching season

promptly and the pupil starts filled with enthusiasm and keenest interest. Instead of the unwilling fingers and sluggish fingers, the teacher finds that he has to deal with eager, energetic pupils charged with the kind of dynamic force that can only come from the fields and woods.

The third advantage pertains particularly to the teacher's selfish ends. Instead of postponing the date at which his income should commence, he starts promptly earning the just fees to which he is entitled. Why should we dawdle along to the middle of October or the first of November and lose two months of our work? The only solution of the problem, as dozens of teachers have found, is the early fall recital.

If you have not thought of this before, sit down to-day and make a list of the pupils who could take part in such a recital and place opposite each name the piece which the pupil played best during the last year. Then write to the pupils suggesting the plan and make your programs the minute their answers are received. By active correspondence you can increase your income at least twenty per cent. by a little attention to business right now. Think it over.



## Strengthening the Weak Spots



Very few of us are not conscious of our weak spots. The man who is ignorant of his weak spots is in a pitiful state. Not until the great weakness is realized and remedied is success possible. Some make the mistake of trying to fortify themselves in a manner obviously impossible. Take the case of the student with a very small hand. We have known of many well-meaning students who have been able to play very creditably, but who have made the great mistake of believing that they could improve their playing by extending the grasp of their hands. Their enthusiasm has often led to permanent injury. In such a case it is better to make up for this deficiency, or weakness, by reinforcing some other point. The Kaiser of Germany has had a withered arm since infancy. Despite this he has so strengthened his right arm that he can not only do practically all the things which any man can do, but he does them in many cases far better.

The summer is a splendid time to think over your weaknesses. Do not be deceived. If your scales are not what they should be, if you have always had difficulty with the double trill, if you are weak in your harmony, musical history, your phrasing, or your pedaling, don't waste this fine time to strengthen these weak points. You may not have the chance next winter.



## Laurels Long Delayed



The crusty old bachelor who said that the popular toast "The Ladies—God Bless 'em!" would soon be turned into "The men—Lord help 'em!" may have been unnecessarily sour, but we would like to know if it isn't time to stop "patronizing" our mothers, sisters, daughters and sweethearts. Music in America would have a sorry fate if it had not been for the indispensable assistance of the women of America. When we stop and think of what women have accomplished in the comparatively short time in which they have had any liberty of action in music, the results are amazing. Mr. Ernest Newman, in an article in the London *Musical Times*, partly re-printed in this issue, makes a most interesting estimate of the difficulties which music women have surmounted. Some of our scientists and philosophers, with intellects worthy of the stone age, sit in their stuffy academic chambers gazing at petrified owls, fossil remains of an Ichthyosaurus or an Pterodactyl, and dream out wonderful theories about the limitations of women. If these same men would only go out into the world and see some of the wonderful accomplishments of real women working in the real world they might make theories that would be of some use to mankind. We are not among those who contend that their oughts ought to grow on the doe, but we do earnestly desire to do all in our power to assist the musical women of America in their magnificent work. In July, 1909, we published a "Woman's Issue" of THE ETUDE which attracted wide attention. This issue is not a woman's issue the same sense, but we desire to call the reader's attention to the fact that the majority of the contributions in this issue come from the pens of women, women who are working as earnestly, as sincerely, as conscientiously and as intelligently as any man ever worked to better musical conditions in America.



## A musical staff in treble clef showing two measures. The first measure contains four eighth notes: G4, A4, B4, and C5. The second measure contains a dotted quarter note G4, followed by three eighth notes: F#4, E4, and D4. There are accents (&gt;) over the B4 and F#4 notes. The staff ends with the letters "ew".







Music is the natural medium of emotional expression; feelings that stifle utterance, too strong to be conveyed in simple words, are breathed melodiously to the hearts of men in the universal language of music.







## HOW TO PRESERVE THESE PORTRAIT-BIOGRAPHIES

Cut out the pictures, following outline on the reverse of this page. Paste them on margin in a scrap-book, or on the fly-sheet of a piece of music by the composer represented, or use on bulletin board for class, club, or school work. A similar collection could only be obtained by purchasing separate books of reference and separate portraits. This is the fifth set of picture-biographies of the new series, which commenced in January, and included portraits and life stories of Hoffmann, Anton Rubinstein, von Fyetz, Sullivan, Liza Lehmann, Wieniawski, Wagner, Dancs, Gade, Johann Strauss, Paganini, Bach, Palestrina, Mendelssohn, Liszt, Schumann, Tchaikovsky, Brahms, and Debussy. The series published last year is now obtainable in book-form.

### FRANZ LACHNER

(Lah-ner, ch. gah-ler)

FRANZ LACHNER was born April 2, 1803, at Raitz, on the Lech, in Bavaria. He was a member of a large family, many of whom attained distinction as musicians. Franz was well educated in other things besides music, but music was the study which interested him most. He went to Vienna in 1822, and studied under Stadler and Sechter, at the same time becoming very intimate with Schumann. He became capelmaster of the Kärntner Theatre, and held this post until 1834. Lachner eventually left Vienna for Mannheim, and later for Munich, where in successive times he became conductor of the Court Opera. He also conducted the sacred concerts of the Court Band, and the concerts of the Musical Academy at Munich, and Musical festivals at Munich and Aix-la-Chapelle. All this time he was a prolific composer, and produced many works of importance. His works include eight symphonies, two oratorios, four operas, two cantatas, a requiem, orchestral suites, songs, choruses and many other works of different kinds. He was a musician of the "old" school, very thorough, and apparently tireless. Had his music possessed the "divine fire" he would have been one of the greatest musicians of all time. As it is, his music is remembered as one of those who have made clear and open the paths blazed by the pioneers of musical thought.

(The Brude Gallery.)

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### JOHANNES BRAHMS

JOHANNES BRAHMS was born May 7, 1838, and died in Vienna, April 3, 1897. His early musical education was cared for by Cossel, and later by Marxsen, Cossel's own teacher. Brahms was born in Hamburg, the violinist, in 1853, and became acquainted with Joachim. This meeting had a great influence on Brahms' career. For a time Brahms lived with Joachim, who was much impressed with his ability. Through Joachim he became acquainted with Liszt and Schumann, both of whom regarded him as a strangely enough, as a follower of the most advanced Romantic school of modern music. For four years Brahms was concertmaster to the Prince of Lippe-Detmold (1854-59). Apart from this he held very few official appointments, and appeared very little in public. His compositions, however, brought him into great prominence, and he found a staunch supporter in Mme. Clara Schumann, who did much to familiarize the public with his pianoforte music. His compositions are very numerous though not very familiar to the average musician on account of their serious nature. Brahms, like Bach, is a musician's musician; his music does not lie on the surface, but it exists, and when found is abiding. The general public is more familiar with Brahms' Hungarian Dances than with his four symphonies or even his Requiem, and yet Brahms can only be classed with the very highest musical composers, and none who study his works can fail to appreciate his serious purpose, and loftiness of conception.

(The Brude Gallery.)

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### JOSEF GABRIEL REHNERBERGER

(Rhine-bair-ger.)

REHNERBERGER was born March 17, 1830, at Vaduz, Lichtenstein, and died Munich, November 25, 1901. When only seven years old he was organist at Vaduz Parish Church, and his first composition was performed the following year. In 1851 Rehnerberger entered the Munich Conservatory, eventually becoming professor of pianoforte playing, and later, professor of composition at that institution. When he was appointed "Repetitor" at the Court Theatre, from which he resigned in 1867. He occupied several important positions in the musical world, and became famous as a teacher of composition and organ. He numbered a great many Americans among his pupils, many of whom, such as Dr. Horatio Parker, Professor G. W. Chadwick, and Henry H. Huss, have achieved a foremost place in the musical world of this country. As a composer Rehnerberger wrote a large number of works of great musical value. His two organ sonatas are declared by the writer in Grove's Dictionary to be "undoubtedly the most valuable addition to organ music since the time of Mendelssohn." His works are characterized by a happy blending of the modern romantic spirit with masterly counterpoint and dignified organ style. When the present organ in the Cathedral of Munich, Rehnerberger was appointed professor of organ and composition, a post he held until death. He was also given the title of "Royal Professor."

(The Brude Gallery.)

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### WILLY BURMESTER

(Bur-mes-ter.)

BURMESTER was born March 16, 1850, at Hamburg. He was a pupil of Dr. Joachim in Berlin, with whom he studied for many years. In 1885, however, he succeeded from the Joachim school, and commenced to develop his technique with a view to achieving virtuosity rather than a classic purity of style. He is a well-developed artist, however, and his taste is broad enough to include all schools of composition in his repertoire. He is at his best, nevertheless, as an interpreter of the works of Paganini, and his rendering of the classics is said to be somewhat cold and devoid of feeling. On the continent his reputation is very high. He failed, however, to make a great impression on his first visit to England and America, though his audiences were compelled to admire his marvelous technical feats, especially his left-hand pizzicato, and rapid runs in thirds and tenths. His lively intonation, however, interfered with his success somewhat. In later years this defect has been improved very considerably, and we are told that those who have heard him play at his more recent concerts have been much impressed with his more lyrical and calm qualities. He has been somewhat hampered in his career, and has been a considerable sufferer from having worn the end of his first finger down to the nerve.

(The Brude Gallery.)

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### EMMY DESTIN

MRS. EMMY DESTIN was born at Prague, Bohemia, February 20, 1838. At first she devoted herself to studying the violin, and intended to shine as a virtuoso on that instrument. When she was well on in her teens, however, her voice was so rich and full that she changed her mind and determined upon an operatic career. Her real name is Kittel, but after taking vocal lessons from Mme. Loewe-Destin she adopted the last name of her teacher. She made such progress that the Intendant of the Berlin Opera House engaged her at once when she was brought to her notice. She was scarcely in the opera house, but her voice and her genius, for acting soon won the Berlin public. Her fame became international in 1901 on account of her singing the part of Desdemona in *The Merry Wives of Windsor*. She excels in the part of Carmen, in which she is said to rival Calvé. Mme. Destin "created" the part of *Mme. Butterfly* in Puccini's opera of that name, and also the part of *Salome* in Strauss' opera at its production in Berlin. She is very versatile and besides being a singer is a poet, novelist, and actress, though nothing she has done in this line has eclipsed her reputation as a singer.

(The Brude Gallery.)

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### FRANK DAMROSCH

FRANK DAMROSCH was born in Breslau, June 22, 1859. He came to America with his father, Dr. Leopold Damrosch, in 1871, having already studied music under Pruckner and Vogt. He studied in New York under von Inten and his father. He also studied in Europe under Moszkowski. He originally intended to adopt a business career, and to that end went to Denver, Col., but the musical impulse proved too strong, and in 1884 he was an organist, and conductor of the Denver Chorus Club, and supervisor of music in the public schools. For some years he was choromaster at the Metropolitan Opera House in New York. He has also conducted the Mendelssohn Glee Club from 1885 to 1887 and other important organizations. In 1892 he organized the People's Singing Games, which has since developed into the People's Choral Union, with a membership of 1000, and he was also instrumental in founding the Musical Art Society of New York. In 1897 he became supervisor of music in the public schools in New York. As director of the New York Institute of Musical Art, Frank Damrosch has firmly established his right to be considered among the foremost musical educators in America, even if his work in other directions had not already won him that distinction. This institution is one of the richest of its kind in the world, and together with other American music schools, has done much to give American students as fine musical opportunities as may be obtained anywhere.

(The Brude Gallery.)

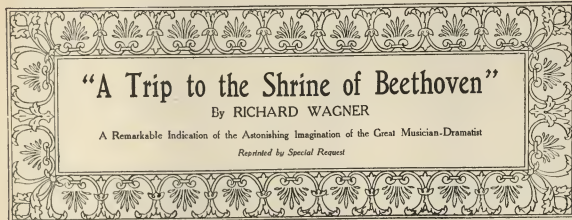
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## "A Trip to the Shrine of Beethoven"

By RICHARD WAGNER

A Remarkable Indication of the Astonishing Imagination of the Great Musician-Dramatist

Reprinted by Special Request



It is hard to read the following without believing that Richard Wagner actually made the trip to Vienna and that the great symphonist composed this fanciful journey with readers, with the third installment of particular interest, as it contains Wagner's conception of Beethoven's ideas upon his works. This article represents Wagner's strong likes and dislikes. The anti-Semitic prejudice was well known and he was one (out of fifteen) who, which may account for his inability to find the sympathies of the general public as a conductor. Wagner personally was so irritable, excitable and nervous in his earlier years that actors, singers and musicians resented his decisions and often conspired to ruin his works. As in the case of the first performance of "Tristan" in Paris, the time when he read "between the lines" the following illegitimate and unorthodox of musical art. Wagner's character is better than they are shown in a biography. (KORONA'S STORY.)

My native town is a commonplace city of central Germany. I hardly know for what I was originally intended; I only remember that I heard one evening a symphony of Beethoven; that I thereupon fell ill of a fever; and that when I recovered I was a musician. Perhaps it may be a result of this circumstance that even after I had become acquainted with much other noble music I still loved, honored and idolized Beethoven more than all. I knew no greater pleasure than to bury myself in the depths of this great genius, until at length I imagined myself a part of it; and began to honor myself as this little part—gain higher conceptions and views; in brief, to become that which the wise are wont to call—a fool. But my madness was of an amiable kind, and instead of the bread of adversity which I was in this condition; for giving the drink that I drank was very thin; for giving lessons is not a very profitable business with us. O honored world and exultors!

So I lived for awhile in my garret, until it suddenly occurred to me that the man whose creations I most honored—was still alive! I did not comprehend why I had not thought of this before. It had not for a moment suggested itself to me that Beethoven still existed; that he could eat bread and breathe the air like one of us; and yet this Beethoven still lived in Vienna, and was also a poor German musician!

And now my peace of mind was over. All my thoughts tended toward one wish—*to see Beethoven!* No Mussulman ever longed more faithfully to make his pilgrimage to the grave of the prophet, than I to the room in which Beethoven lived.

But how should I bring about the execution of my purpose? It was a long journey to Vienna, and I should need money to make it. I am poor, and who hardly made enough to keep life in his body. I must devise some extraordinary means to gain the necessary sum. I carried to a publisher a few piano sonatas that I had composed after the model of the master, and speedily convinced the man that I was a lunatic. Nevertheless he was good enough to advise me, that if I wanted to earn a few thalers by my compositions I had better set to work to gain a small reputation by gallops and potpourris. I shuddered; but my longing to see Beethoven won the day; I composed the gallops and potpourris, but I could not bring myself to cast a glance at Beethoven during this period—for I feared to alienate him utterly.

To my grief, however, I was not even paid for this first sacrifice of my purity; for the publisher explained to me that the first thing that he had done was to make myself something of a name. I shuddered again, and fell into despair. But this state of mind nevertheless produced several excellent gallops. I really received some money for these, and at last believed I had enough to carry out my project. Two years had passed, however, and I had lived in perpetual fear that Beethoven might die before I had earned a reputation by gallops and potpourris. But, thank God, he has outlived the brilliancy of my re-

nown! Glorious Beethoven, forgive me this repetition! It was made solely that I might behold thee!

Ah, what bliss! my goal was reached. Who was happier than I? I could pack my bundle, and take up my journey to Beethoven! A holy awe oppressed me as I passed out at the gate and turned me toward the south. I would gladly have taken a place in the diligence—not because I cared for the hardship of pedestrianism—for what fatigues would I not go through for such an object?—but because I could reach Beethoven the sooner so. But I had done too little for my reputation as a composer of gallops to have secured money enough to pay my fare. I bore all difficulties, and deemed myself happy that I had progressed so far that these could lead me to my goal. What emotions I felt—what dreams! No lover could be happier who, after a long parting, turned back toward the love of his youth.

So I came into beautiful Bohemia, the land of harpers and roadside singers. In a little town I came upon a company of traveling musicians. They formed a little orchestra, made up of a bass-viol, two violins, two horns, a clarinet and a flute, and there were two women who played the harp, and two female singers with sweet voices. They played dances and sang ballads; money was given to them, and also drink. I went again in a stage-coach, and placed by the roadside; they were camped there and were dining. I joined them, said that I, too, was a wandering musician, and we were soon seated. As they played and sang, I asked them timidly if they could play my gallops. The blessed people! they did not know them. Ah, what a happiness that was for me!

I asked them if they did not play other music besides dances. "Most certainly," they said; "but only for ourselves, and not for the fastidious people." They unpacked their music. I caught sight of Beethoven's great Septuor; in amazement I asked them if they played that too? "Why not?" replied the eldest. "Joseph has a lame hand and cannot play the second violin just now; otherwise we would enjoy playing it for you!"

Beside myself, I forgot with seized Joseph's violin, promised to supply its place as far as I could; and we began the Septuor.

Ah, what a delight it was! Here, beside the Bohemian highway, under the open sky, the Septuor of Beethoven was performed with a clearness, a precision, and a deep expression, such as one seldom finds among the most masterly of virtuosos! O great Beethoven, we brought to thee a worthy sacrifice!

### THE COMING OF THE ENGLISHMAN

We were just at the finale, when—for the road passed a steep hill just here—an elegant traveling carriage drew near us, slowly and noiselessly, and at last stopped beside us. An amazingly tall and wonderfully fair young man lay stretched out in the vehicle; he listened with considerable attention to our music, took out his pocket-book, and wrote a few words in it. Then he let fall a gold-piece from the carriage, and drove on, speaking a few words of English to his servant—from which I discovered that he must be an Englishman.

This occurrence threw us into a discord; luckily we had finished the performance of the Septuor. I embraced my friends, and would have accompanied them; but they were explaining that they must leave the highway here and strike into a path across the fields to reach their home. If Beethoven himself had not been waiting for me, I would have gone thither, with them. As it was, we separated with

no little emotion, and parted. Later it occurred to me that no one had picked up the Englishman's gold-piece.

In the next inn, which I entered to refresh myself, I found the Englishman seated at an excellent repast. He looked at me for a long while, and at last addressed me in passable German.

"Where are you going, my friend?" he asked. "They have gone home," said I. "Take your violin," he continued, "and play something. Here is some money."

I was offended at this, and explained that I did not play for money; further, that I had no violin; and I briefly related to him how I had met the musicians.

"They were good musicians," said the Englishman, "and the Beethoven symphony was also good."

This observation struck me; I asked whether he himself was musical.

"Yes," he answered; "I play the flute twice a week; on Thursdays I play the French horn; and on Sundays I compose."

That was certainly a good deal; I stood amazed. I had never in my life heard of traveling English musicians. I decided, therefore, that they must be the wanderers with such fine equipment. I asked if he was a musician by profession.

For some time I received no reply; at last he answered slowly that he was not a musician. My error was plain; I had certainly offended him by my inquiry. Somewhat confused, I remained silent, and went on with my simple meal.

The Englishman, who again took a long look at me, began again. "Do you know Beethoven?" he asked.

I replied that I had never been in Vienna, but that I was at this moment on the way thither to satisfy the keen longing that I felt to see the idolized master.

"Where do you come from?" he asked. "From London?—That is not far. I come from England, and also desire to know where you come from, so that I may make his acquaintance; he is a very celebrated composer."

What an extraordinary meeting! I thought Great master, what different people you attract! On foot and on horse, they make their pilgrimages to you! My Englishman interested me greatly, but I confess that I envied him very little on account of his fine carriage. It seemed to me that my difficult pilgrimage was more holy and loyal, and that its goal must give me more pleasure than him who went in pride and splendor.

The postilion blew his horn; the Englishman drove on, calling to me that he would see Beethoven sooner than I.

I had gone but a few miles further when I unexpectedly came upon him again. This time it was on the road. One of the wheels of his carriage had broken; but he still sat within in majestic calm, his servant behind him, in spite of the fact that the wagon hung far over to one side. I discovered that they were waiting for the postilion, who had gone to the village to call for a tavern, where he was sitting over his brandy, not troubling himself especially about the Englishman; but I nevertheless succeeded in speedily taking him back with the mechanic to the broken carriage. The damage was soon repaired; the Englishman promised to announce me at Beethoven's, and drove away.

What was my amazement to overtake him the next day again. This time he had not broken a wheel, but had had called at the inn, where he was of the road, and was reading a book; and he appeared quite pleased as he saw me again approaching.

"I have waited some hours," said he. "Because it occurred to me just here that I had done wrong not to invite you to drive with me to Beethoven's. Driving is far better than walking. Come into the carriage."

I was amazed. For a moment I hesitated whether I should not accept his offer, but I remembered the vow that I had made the day before when I saw the Englishman drive away—I had vowed that no matter what might happen I would make my pilgrimage on foot. I therefore refused his resolution, and now it was the Englishman's turn to be astonished. He repeated his offer, and that he would have waited hours for me, in spite of the fact



## HOW SHE FOUGHT OBSTACLES.

BY JO-SHIPLEY WATSON.

SARAH was leaving the Con Conservatory and going to a little town out West. "One of those stupid places where you vegetate," she told her friends. She was leaving a good deal behind in the conservatory, the concerts, the galleries and hosts of congenial companions. The very things she loved best in the world, but Sarah was wonderfully brave-spirited and cheerful when the train slid out of the Dearborn station.

Willow Grove was a small town in every sense; small in size and small in outlook. There is a difference even between bad and worse, and Sarah knew that Willow Grove was worse. She "got started" in that was easy enough with no competition; there was not even the "twenty-five-cent teacher" to combat. Now the "getting started" was over the troubling thought was "How shall I keep up?" She said it again and again. How was she, indeed! Outside of the lessons it was a tedious existence. "If I could teach in Chicago," she said, "I would place the galleries until I knew every picture; I'd go to the Symphonies until I knew every composer." Of course we know she could not have done it because she would have been too busy paying rent and making ends meet. In Willow Grove ends met and lagged over and time seemed a burden.

"To stand still is to retrograde," it's easier to run down than to run up." These and a dozen other wise thoughts ran through her mind. She was entirely too conscious of the running down, so she made a plan and the following of it led to so many surprises that she believed every music student will be interested, for it is a true story of a real girl's ambition.

Activity makes time short and the winter in Willow Grove moved like a beam of light. Sarah carried with her a small notebook. This was her plan:

First, to add one new piece or part of a piece, memorized, to her repertoire once in every two weeks. To play it Saturdays, at three o'clock, as though she were playing for her teacher.

Every Saturday fortnight, at three, the studio was put in order, the teacher's chair was placed, as it was at the Conservatory, at the right and a little back. Sarah came in, bowed, laid her music on the piano and began the lesson. The nervous tension was not relaxed one instant. Pieces, studies, techniques were played straight through to the end of the forty minutes.

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Second, to try to become a thorough student of some great master. Beethoven was the master chosen and the subject was so staggeringly big that Sarah was on the point of dropping Beethoven for Haydn; but she held her choice. She found in fifteen years ago and she is still studying and pondering over this great musical giant and in all probability, she will be at it down to the end of time. To the Beethoven bibliography there it goes:

During the winter she read a translation of Nohl's Beethoven, also Grove's valuable article in the "Dictionary of Music and Musicians." One of the best short lives she found in Chamber's Encyclopedia. Then there were Elterlin's "Beethoven Sonata" and Teetgen's "Beethoven Symphonies" and Grove's "Beethoven's Nine Symphonies," besides a great number of magazine articles and the playing of reams and reams of music.

Sarah did not attempt to master any of it; she read the Sonatas, Minnets, Baguettes and Variations as one reads a book, page after page and day after day. Some of the symphonies were looked over; that season, but acquaintance with the chamber music came later.

Third, there were no galleries in Willow Grove and Sarah had found so much inspiration in paintings that the lack of them seemed more of a loss than the orchestral concerts. There seemed to be no substitute, but she made up for it by visiting the galleries. Sarah found one, and in place of passing the galleries she walked every evening to College Hill for the sun. She was a refreshing walk after the day's work.

It was a refreshing walk after the day's work. There was always a superb view in fair weather. The sun set under all sorts of conditions that winter, sometimes behind broad smudges of grey, sometimes behind sheets of rain and sometimes it set in gold and purple haze—every one different and every one an inspiration.

Fourth, through this Sarah was finally lifted out of Willow Grove. It began in a correspondence with an Eastern music school and in diligent preparation for its entrance examination. Letters—not stereotyped business ones, but letters with real feeling and the dream that changed. Sarah opened her heart and the dream that changed. Sarah opened her heart and the dream that changed. Sarah opened her heart and the dream that changed.

## PIANOFORTE FINGERING.

BY DR. ANNIE PATTERSON.

FINGERING presents a very real difficulty to the pianoforte student, even at advanced stages of his practice. Teachers' systems of fingering also differ, and still further complicate the problem. Indeed, the learner soon finds that he has, sooner or later, to be a law to himself in this matter, as the fingering that assists one hand is awkward or even impossible for the other. The pianist, therefore, must make a plan of neat and legitimate fingering of the keyboard, and be of help, especially to the self-taught.

If a first, or inexperienced player, tries to read a piece at first sight, the pianist will find that the first and second fingers are used nearly to the complete exclusion of the thumb, with the third and fourth fingers. This is simply the result of the natural formation of the hand, which gives greater strength to the index and middle fingers.

Until J. S. Bach's day, it would appear that the thumb was not used at all, and, for a considerable time, it was placed on the black keys. With the advent of Chopin's music, and the demand which it made upon the executive qualities of the hand, all the fingers, including the thumb, were brought into play. Early technical exercises, for this reason, tend to be directed to give an equal strength of attack to all fingers. Until this is acquired, even and easy fingering is out of the question.

Having, then, five fingers, every one of which may be utilized, the point is so to spread them out that no one digit shall bear a greater burden of work than its neighbor. In other words, each consecutive series of five notes in a melodic passage, ascending or descending, should be "covered" by the hand, thus getting into the habit of "looking ahead," so as to see what kind of a passage is coming. This faculty, needless to say, only comes with practice. The hand thus getting into the habit of lying over a certain section of notes which it has to play, naturally assumes a tranquil pose which, with care, is not displaced by turning under or over the thumb. From point to point in ascending and descending series of scale passages, it makes a bridge, whereby the hand may shift its position to the best advantage.

As to where the turn over or under may best be effected, the principle generally followed in scale-playing is applied in practice in melody-playing. Thus, in ascending themes, a turn under with the thumb is made after the limits of the second or third finger is reached, preferably the second. In descending, when the hand is used, so to speak, and comes to a dead stop once the thumb is reached, either third or second fingers should be turned over as the passage may demand. In short, the hand should be used the thumb for a bridge, without being hindered in the use of the fingers. In further, similarly, in chord and arpeggio playing, the hand should so spread itself that each note be the most suitable finger deputed to it. The changing of fingers, as in arpeggio, requires special adroitness, but comes easily with practice.

"The meaning of music goes deep, a kind of inarticulate unthoughtful sense, which leads to the edge of the infinite, and lets us for a moment gaze into that."—Carlyle.

## ANALYSIS OF TEACHING MATERIAL

(The Sonata)

By THOMAS TAPPER

In these days the quest for attractive teaching material for the young pianist not infrequently leads us to seek the element of novelty, irrespective of any higher consideration. It is true that this must be the case in purveying to pupils who have yet to be interested before they can be instructed in music. It is a question, however, if this temporizing consideration may not be overdue; if there is not very much of interest in the casual "good music" which will, if properly presented, secure the very interest we are seeking to arouse. Some there are, it is true, who, living constantly in the presence of good music, find by other people, preserve and cherish a little collection of gaudy covers and horrible contents; who are untouched by the lofty music they hear, yet contentedly strum out their own repertoire to their deepest satisfaction, a frequent wrong notion.

So it does take all kinds to make a world, after all; and the gaudy-covered music, while it may not make its lover a better man, leads him to commit a crime that appeals only to the ethical and not to the legal side of his affairs. Liberty and the pursuit of happiness defend him. In a previous article on Form as a principle in music that should never be overlooked by the teacher, I described the most common variety of the small forms, the ternary. This three-part structure is common to all arts, and the teacher can, with profit to himself and to her pupils, make a study of it in pictures illustrating design, architectural details, painting and the like.

The Ternary is easily recognized in small forms, but it is frequently unrecognized in larger forms. For this reason the pupil often studies a larger piece and fails to grasp its true character. Its perspective; its boundaries are not clear to him, and the balance of parts which in Form is so necessary and interesting is lost to him. But, as a little practice in this, as to other things, tends to make perfect, let us suppose the student is willing to spend a portion of his time in learning the form-plan of all he plays; he will find the time well-spent and the results worth his effort.

The Sonata is often a thing unbeloved. Perhaps its plot is too deep to be grasped while the technical difficulties are yet un conquered. If we take the trouble to describe the structure before we set the pupil at work with his hands, we could simplify his task and enlist his attention; that is, we should give his head a chance first, and then his hands. It may help him.

While the Classical Sonatas have appealed to students for many decades, they are still fresh and spontaneous. As a type of the Sonata form in miniature, there is no better example than Op. 36, No. 6, in D major, first movement. In the pupil's experience with the Sonata, the first movement may seem long and involved. He may work at it with discouragement, which, in time, develops into dislike. I do not blame him always for this, for we should first appeal to his intelligence, and then require him to practice. The opposite procedure is what involves us and him in confusion. By following this rule, that fearful search for novelties some kind that he is ever to study. In other words, this little talk on music form gives him insight into the structure of a great number of music compositions. So much knowledge of constant future use is certainly a good investment.

It may take one lesson, or two, or three, to get some kind that he is ever to study. In other words, this little talk on music form gives him insight into the structure of a great number of music compositions. So much knowledge of constant future use is certainly a good investment.

Let us tell him, and play as we explain, that this Sonata movement, though quite long, is composed of nine parts, which, when properly grouped, form three principal divisions. These three principal divisions are:

I. From the beginning to the first double Bar (Measures 1 to 38).  
II. From the double Bar to the point where the first part of the Sonata is again introduced (Measures 39 to 54).

III. From the point reached in II to the end (Measures 55 to 90).

Part I is 38 measures in length. A piece of English literature as long as that (two printed pages of music) would be sub-divided into paragraphs, sentences, and into phrases; and the comprehension of the whole would become simple as we read it, observing these. It is quite the same with this music. It is sub-divided; and the study of each sub-division tends to make the whole a simple and straightforward story.

The sub-divisions of Part I are four in number: First Subject, in D (Measures 1 to 12). Episode or Intermediate Group (Measures 12 to 22).

Second Subject, in A (Measures 23 to 34). Closing Group, in A (Measures 34 to the double Bar).

In the practice of a Sonata each of these four divisions should be separately mastered. Then their inter-relationship becomes evident and the unity of the movement is much clearer in the performance.

It is in the interest of comparison that the pupil should next be shown the structure of Part III, so that it may be pointed out to him that this part is exactly like Part I, save in certain key-changes. (The reasons for the differences of key make an interesting story, and let us remember that what ever interests him is to our gain and his.)

We promised to show him nine paragraphs in this first movement, and we have already shown him eight of them. The ninth he can discover for himself. That ninth paragraph has its sentence structure, and should be analyzed to reveal it.

Part III is sub-divided as follows: First Subject, in D major (Measures 57 to 68).

Intermediate Group (Measures 68 to 74). Second Subject, in D major (Measures 75 to 86). Closing Group (No Coda) (Measures 86 to 90).

## MUSICAL PARAGRAPHS.

Thus the Sonata is displayed before the student as a short story in nine paragraphs, each paragraph conveying its particular message. Interesting comparisons should be made. Paragraphs one and five are the same; they are identical. Paragraphs two and six are the same in story, but differ in the detail of key. Paragraphs three and four are to be compared as were two and six; so, too, are paragraphs four and eight.

If we do this clearly for the pupil, he will soon jump to a conclusion and alight on his feet with safety and delight. The first four paragraphs and the last four, separated by the long middle paragraph (after the first double bar), make a Ternary. This discovery will help him not only with this particular composition, but with every other of the same kind that he is ever to study. In other words, this little talk on music form gives him insight into the structure of a great number of music compositions. So much knowledge of constant future use is certainly a good investment.

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4. Is the Closing Group exactly repeated, or is it longer (with Coda) in Part III?  
5. If there is a Coda, what is its purpose?  
6. Is Part II (called the Development) entirely new music, or does it suggest what has appeared in Part I?

Many similar questions are possible, and they should be multiplied, to the end that the pupil will be led to observe and compare. The value of analysis as an aid to music memory need not be pointed out. It abounds with possibilities in that direction.

## FURTHER ANALYSIS.

In order that detailed knowledge of Form may be gradually built up in the pupil's mind, the Phrase Period analysis of the components of the Sonata's first movement should not be forgotten. Every Cadence must be carefully located and named; so, too, all Sequences, key-changes (especially in the Development, Part II) are structural devices employed to emphasize theoretic matter.

The Ternary structure of this particular composition is:

Part I to Measure 38.  
Part II to Measure 54.

Part III (like D) to Measure 90.  
The four-fold sub-divisions of Parts I and III have been already emphasized. There is no set structural sub-division ever employed in Part II.

We have now seen that a Sonata first movement is Ternary in its balance of actual music material. But it has another Ternary characteristic that is often very pronounced in more elaborate types of the form; it is also present in the example before us, to an extent:

Part I has two key-colors—Tonic and Dominant.

Part III has one prevailing key-color, the Tonic.

Part II is frequently, and best, less restricted to key. It is, in fact, free in this particular, and modulatory passages are desirable. Therefore, the key of Parts I and III establish a color contrast to the more widely chosen keys of Part II.

The teacher will see at once that this structural analysis has in it a fund of interest. It should be employed constantly, for it does as much for the head as techniques do for the hand. It helps to show, to some extent, why good music is good. There is much in it to think about, and the more we investigate it the more we find.

The writer suggests that a copy of this movement in question. Number each measure, from the first full measure to the end.

## EDUCATIONAL EPIGRAMS.

BY ROBERT SCHUMANN.

"Above all things, preserve in composing mentally, not with the help of the instrument, and keep on trying and twisting the principal melodies about in your mind until you can say to yourself, 'Now it will do.' To hit upon the right thing all at once, in a moment, as it were, does not happen every day. The execution of great composers, especially Beethoven, prove how long and how laboriously they often worked at a simple melody, kept on improving upon it."

"The artist who refuses to recognize the efforts of his contemporaries may be looked upon as lost."

"It is good to change one's usual groove for fresh soundings."

"Though, as you are aware, we musicians often dwell on sunny heights, yet when the unbusiness of life comes before our eyes, in all its naked ugliness, it hurts us all the more."

"Mind you get into the habit of thinking of music in ease in your own mind, not with the assistance of the piano; only in this way are the fountain-heads of heart opened and brought out in ever greater clearness and purity. The principal thing is that the musician should keep the ear of his mind clear."

"It is not praise that counts as the cultivation of the artist, but joy that what he has felt himself finds harmonious echoes in men's hearts."

"Am anxious to see the young and honestly-striving artists, and that is only possible by a frank expression of opinion."

"I hate at all times any mode of instigating public opinion by the artist himself. What is strong enough works its own way."

There he had laid his wheel thoroughly repaired at the stage where he had passed the night, and had taken his departure. I remained firm, however, and his departure.

To tell the truth I had a secret prejudice against him, to a point of feeling forced itself upon me. I was sure that he was a great embarrassment. Besides, his manner of speech and his intention to make the most of his own knowledge of the conservatory, the concerts, the galleries and hosts of congenial companions. The very things she loved best in the world, but Sarah was wonderfully brave-spirited and cheerful when the train slid out of the Dearborn station.

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"Whereas, because the inner necessity of his being to him, he has to find himself at one with himself, because he knows what he does answers to his nature, he has to find it."—Richard Wagner.















# AT THE BLACKSMITH'S

IN DER SCHMIEDE  
Caprice

CARL KLING

Allegro M.M. 112

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# TWO FAIRY STORIES

## The Giants and the Dwarfs

The "Giants" and the "Dwarfs" had been at enmity for years. The giants, powerful physically but mentally deficient, were continually outwitted by the schemes and plots of the cunning dwarfs. The giants finally appointed two of their number to seek out the dwarfs and exterminate them. The dwarfs retreated into nooks and crannies of the rocks and into the recesses of their tiny caverns, whither the giants were unable to follow, stoned the giants with impunity and put them to derision and flight.

SECONDO

CARL WOLF

Andante sostenuto M. M. ♩ = 72

### The Little Glass Man

A legend of the famous "Black Forest" country in Germany relates that on certain days in the year the "Little Glass Man" would appear in the depths of the forest, seated under a huge tree, smoking a long pipe. Anyone chancing to come upon him at such a time could wish for anything and have it granted. But if the one wishing lacked faith, or made light of the little man's powers, everything happened contrary to his desires and dire failure would result. This tale is often told children at the fireside.

Andante semplice M. M. ♩ = 88

CARL WOLF

# TWO FAIRY STORIES

## The Giants and the Dwarfs

PRIMO

CARL WOLF

Andante sostenuto M. M. ♩ = 72

### The Little Glass Man

Andante semplice M. M. ♩ = 88

CARL WOLF



## THE ETUDE

SECONDO

Musical score for the second system of "THE ETUDE". The system consists of six staves. The first two staves are marked *p* and *Animato*. The third staff is marked *mf*. The fourth staff is marked *a tempo* and *p dolce*. The fifth staff is marked *mf*. The sixth staff is marked *mf* and *Presto*. The score includes various musical notations such as notes, rests, and dynamic markings.

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# THE ETUDE ON ROLLERS

WALTZ

DANIEL ROWE

Tempo di Valse M.M.♩ = 54

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## BARCAROLLE

from LES CONTES D'HOFFMANN  
Tales of Hoffmann

Arranged by H. Engelmann

INTRO.

Moderato M.M.♩ = 44

JACQUES OFFENBACH

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## SWEET LAVENDER

GRACEFUL DANCE

Moderato M. M. ♩ = 138

J. LAMONT GALBRAITH

Handwritten notes: *last time to Coda*

Handwritten notes: *legato*

Handwritten notes: *D.O.*

## SEXTETTE

Andante-Finale from "Lucia di Lammermoor"

for the Left Hand Alone

TH. LESCHETIZKY, Op. 13

Handwritten notes: *il canto ben marcato*



## THE ETUDE

*cresc.* *poco rit.* *a tempo* *cresc. e stringendo* *ff* *f* *cresc.*

## THE ETUDE

*molto rit.* *a tempo* *decreso.* *una corda* *rit.* *cresc.* *martellato* *f* *ff con brio* *rit. ff*

## GOOD-NIGHT, LITTLE GIRL!

Moderato M.M. = 72

H.L. CRAMM, Op. 14, No. 3  
last time to Coda

*dolce* *p* *pp* *poco lento* *mp* *p* *pp* *D.C.*

Good - night lit - tle girl! Sweet dreams to you! Good - night! Good - night!



# THE ETUDE

# AIR DE BALLET

J. FRANK FRYSDINGER, Op. 50

Dolcemente M.M.  $\text{♩} = 168$ 

*Dolcemente* M.M. = 165

*p*

*cresc.*

*Ped. simile*

*Ped. simile*

1 2 3 4 5 6 7 8 9 10

*f* *dim.* *poco rit.* *pp* *secco ff Fine*

Musical score for "L'Espresso" by Maurice Strakosky. The score is in 3/4 time, key of D major, and consists of two systems. The first system includes the vocal melody and piano accompaniment. The second system continues the melody and accompaniment. The tempo is marked "poco a poco rit." and "p a tempo".

Tempo I.

senza roll. *sfz subito pp dolce* *cresc.* *Ped. simile*

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains the melody, which is written in a key with one sharp (F#) and a 2/4 time signature. The melody consists of several measures, some with slurs and ties. The bass staff provides a simple harmonic accompaniment, primarily using chords and single notes. The score is presented on a single page with a decorative border.

TRIO. Con gentilezza

The musical score for the Trio section is written for three voices (Soprano, Alto, and Bass) and piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is marked 'Con gentilezza'. The score includes various musical notations such as notes, rests, and dynamic markings like 'pp' and 'ff'. The piano part features a prominent bass line with a mix of eighth and sixteenth notes, and the vocal parts have a more melodic, flowing quality with some grace notes and slurs.

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SOUVENIR DE NAPLES

**Allegro molto** M.M. ♩ = 168

GUST. LAZARUS, Op. 136, No. 4

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a melody with eighth and sixteenth notes, and the bass staff has a simple accompaniment of chords. The key signature is one flat (B-flat), and the time signature is 4/4. The melody includes fingerings and slurs. The lyrics 'The Rose Tree' are written below the bass staff.

A musical score for the song 'The Rose Tree'. It features a piano introduction and a vocal melody. The piano part is in 2/4 time, starting with a key signature of one sharp (F#). The vocal melody is in 4/4 time, also in the key of one sharp. The score includes various musical notations such as notes, rests, and dynamic markings like 'Fine' and 'ff'.

8

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

The first system of the musical score for 'The Song of the Lark' is in 2/4 time, key of D major. It features a treble and bass staff. The melody in the treble staff begins with a quarter note D, followed by a quarter note E, and then a quarter note F. The bass staff provides harmonic support with chords. The score includes dynamic markings such as *ff* (fortissimo) and *p* (piano), and a crescendo marking *cresc.*. There are also performance instructions like *tr.* (trill) and *D.C.* (Da Capo). The system concludes with a double bar line.

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## THE ETUDE

To Mrs. A. W. Johnstone

MARCH IN G  
FOR THE ORGAN

W. R. WAGHORNE

Registration: Sw. Full  
Gt. to Principal coup. to Sw.  
Ped. 16 ft. coup. to Gt.

Maestoso M. M. ♩ = 116

Manual

Pedal

Maestoso M. M. ♩ = 116

Manual: Gt.

Pedal: Gt.

Sw. to Ped. V V V V V V V V

Gt. Full

Gt. to Ped. V V V V V V V V

## THE ETUDE

Gt. 15th. &amp; 4ft. Flute coup. to Sw.

Fine

Sw. 8' p

Sw. to Ped.

Add Open Diap.

Full Sw. Gt. ff

Sw. Gt. Sw. Gt. to Prin. D. & S.



## HUNGARIAN NATIONAL DANCE

No. 1 in E flat

GEZA HORVATH

Vivace M. M. ♩ = 126

Lento M. M. ♩ = 54

Allegro con brio M. M. ♩ = 138

To my friend, J. W. Wetzell

REMEMBRANCE  
ELEGY

H. ENGELMANN

Andante con moto M. M. ♩ = 54



Poco animato

*Cadenza ad lib.*

*a tempo*

*p dolce*

*a tempo*

*pp*

*Adagio*

*poco morendo*

*p*

## FAIRIES' WALTZ

FEEN WALZER

LILY RUEGG BUTTON, Op. 1

Tempo di Valse M.M. 84

*mf*

*f*

*ten.*

*rit.*

*Fine*

*p*

*f*

*D.O.\**

*mf*

*TRIO*

*rit.*

*D.O.\**

\* From here go to the beginning and play to Fine; then, play Trio.  
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# THE ETUDE

## BE OF GOOD CHEER

CLAUDE LYTTLETON

HARTWELL-JONES

*con molto espressione*

*Andante cantabile*

Is there a  
When day is

thought that comes e'er to dis-tress thee, Breathes there a sigh that hurts thy in-most soul — No note of  
done, and shad-ows round thee hov-er, — The sun gone down, and still-ness reigns su-preme. — The hours of

joy e'er sound to soothe or bless thee, — On-ly the cease-les side of sor-row's roll. Then in such  
toil and striv-ing now all o-ver, Rest thee sweet soul, and pon-der o'er life's dream. Then break thy

*poco rit. p*

mo-ments, lift thine eyes a-bove thee There is no cloud that is not sil-ver  
bounds and raise thy voice in laugh-ter — There shines be-yond, the great E-ter-nal

*colla voce*

*crasc.*

lined — Hope there is ev-er 'midst those who love thee — And o-ver all — there smiles the Mas-ter  
shore — Where in the land of glo-ri-ous here-after — The tears of earth are dried for-ev-er

*Maestoso*

*rit.*

*sost.*

*melodia marcato*

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*Moderato*

mind.  
more.

Be of good cheer, Thy Mas-ter watch-es o'er thee, Be of good cheer, He

*f marcato*

*allargando*

*largemento*

*molto rall. f*

will not quit thy side, Be-hold those arms E-ter-nal, held be-fore thee, In them, in them thou shalt for

e'er a-bide.

*a tempo*

*sost.*

*ff*

L.S. BENGOUGH

## SOMETIMES

WILLIAM R. SPENCE

*espress.*

*Andante espressivo*

Sometimes I gaze at the sun-lit sky, Tint-ed at eve, to a gold-en hue — And all that  
Sometimes a strain of sweet music I hear, Low chim-ing bells that are hid from view, Ten-derly

*rit.*

*ben legato*

*p*

*rit.*

*ad lib. rit.*

beau-ty, en-tranc-ing the eye, Speaks to my heart of you, Lov-ing-ly speaks of you.  
sounds in my list'-ning ear, On-ly the voice of you.

*colla voce*

Yes, the dear voice of you.

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# THE ETUDE LULLABY

Words and Music by  
AGNES WOODWARD

Andante

Lul - la - by, Lul - la - by,

by! Ba - by go to sleep, Ba - by go to sleep!  
by! Moth - er watch - es near, Moth - er watch - es near.

Sleep! Sleep! Sleep! Sleep! Sleep! Sleep!  
ad lib. Now close thine eyes and qui - et lie And sleep thro' out the night; For  
My lit - tle darl - ing God's own gift, Thou'rt guarded loved and blest. Night

heav'nly an - gels o'er thee watch, Now keep my babetill morn-ing light.  
deep-n'g shad-ows morn will lift So ba-by sleep and sweetly rest.

1 2

rall.

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# THE ETUDE THE ETUDE EDUCATIONAL CARTOONS

Picture Object Lessons that show at a glance why some teachers and why some pupils fail to succeed.



THAT \$1,000 PIERCE

How often have you seen the above scene enacted? The guests assemble, and proud mamma, after much coaxing, gets her charming daughter as far as the piano stool. Her mamma, Pierre, this is too absurd for saying. I don't think a single piece from memory," says the daughter. In the meantime, father indulges in the pleasant position of counting up upon his fingers how much he has spent on her education. One of the first things that the teacher should realize is that one good piece properly prepared and "ready to play" at any moment is better than dozens of sermons upon the teacher's ability.

## THE MEASURE OF MUSICAL FAME.

BY D. C. PARKER.

In a recent publication fame was defined as "not being published at sixpence during one's lifetime." The remark is not without its substratum of truth. It serves to remind one how fickle is the thing we call fame; how often it is something full of a tragic note. The towns which contend with one another for the birthplace of a Homer are, as a rule, those which allowed him to live from hand to mouth within their walls.

One wonders what Handel would have thought if he had known that at the present day many people would associate his name only with the Largo in G. This piece for many a musical lover means Handel, for the composition has penetrated into many a region, finds a place on many a harmonium desk where the greater Handel is quite unknown. The fact that there are a large number of people who get their music through popular channels to whom Handel means no more than the Largo, is worthy of the attention of those responsible for the musical culture of the masses.

Other composers have been similarly dealt with by the crowd. Mendelssohn is the composer of the "Songs Without Words" rather than of the "Hebrides" overture. Elgar is praised for his "Salut d'Amour," where the Symphony would be misunderstood. Schumann is known to many as the man who wrote "The Merry Peasant." It is a habit of the populace to take the chips from the workroom as in some measure indicative of the talents of these composers. Truly time plays us strange tricks. Perhaps the most heartrending case of all is that of R. Strauss, about whom a lady was heard to remark that she thought he must be a good musician because he had written so many nice waltzes. This, surely, is being "damned with faint praise."

There is the type of man who is careless about fame, whose greatest joy is writing his works regardless of what the public thinks of them. One can hardly imagine Bach to have troubled very much to advertise his wares. Those who are deeply interested in the art of music do not need to be told

of his greatness. And yet this great giant is but a name to many who are musical. It is mainly because of the enthusiasm of individual units, and the careful nourishment of the public taste by Bach societies, that the composer is known at all.

## THE TASTE OF THE PUBLIC.

The truth is that the public is an emotional jury passing sentence at the dictates of the heart. The more a man confides in them, the more he mixes with them, the more they like him. This is the reason, I take it, of the Tchaikowsky "boom." It is certainly the reason of the universal popularity of Dickens. One has been hearing a great deal lately about the taste of the public in the matter of plays. The man in the city wrestling with figures and percentages during the day does not want intellectual drama in the evening. There may be something analogous to this in music. There are composers who are keenly relished where two or three are gathered together. There are others who speak to the masses and send their message straight to their hearts.

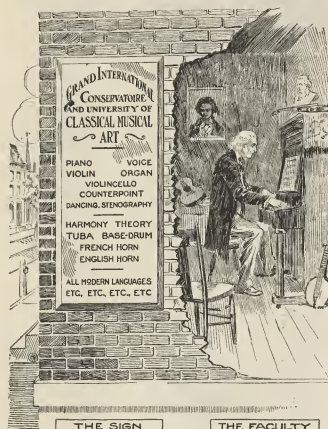
The action of time upon the fame of the composer is like the action of the sea upon the coastline. It changes its character. The progress of time has made the position of Gluck greater from an historical point of view than from a practical one. Historically, Gluck is one of the most important of all musicians. His early foreshadowings of the later Wagner, as seen by us who are in possession of all the facts, are of absorbing interest. He seems to have seen very far into the future; but, judging from concert programmes, he does not fare so well.

Whether the student poring over his books, or the man who does not penetrate beneath its surface, be the better judge of music is a matter of opinion. Many of the estimates which are arrived at by intuition and instinct are in nowise to be despised. The superior person has dealt with Meyerbeer in an unduly harsh manner. But, on the other hand, the man who knows musical history through and through has come to the rescue innumerable times and brought many treasures from the darkness of the world's lumber-room into the

light of human knowledge. The moral of all this is the importance of cultivating the historic sense. One must have a full appreciation of the interval of time which has elapsed between the writing of works to arrive at a full understanding of them. More than this is needed. If one is not to continue taking the view of composers which the man does who grants Handel immortality on the strength of his Largo—that is the view from the harmonium desk—one must learn a great deal more about the man himself. If audiences are to set a just value upon men like Strauss, Elgar and Debussy, they must not only know a great deal about music, but a vast amount about literature and general culture. Only by showing a keen zest in all these things can they hope to come to a fair judgment of the outstanding composers of to-day.

In Rostand's *Chantecler* the cock oversteps himself, and those to whom he had told that his crowing brought the dawn every morning make a fool of him. The public verdict is often like the crowing of Chantecler. It imagines that its accents are full of a greater meaning than they possess in reality. The day of a new genius may have dawned when Chantecler has been sleeping. It is often not until a man has passed from the scene of action that he is appreciated at his true worth. Then fame comes to him too late.—*Musical Record.*

Every lesson should contain instruction in phrasing. No pupil should be allowed to play a passage without phrasing, or with wrong phrasing, any more than he should be allowed to play false time, or wrong notes. Every musical person has a "musical sense," which can be likened to the native born sense of justice, to the native sense of truth, or the ability to tell colors, therefore every musical pupil can find out a good phrasing for himself. Especially can he be sure to phrase correctly when studying from the best editions of music. As soon as a pupil can play well enough to play a simple melody, he can be taught to phrase and play that melody with expression. More advanced pupils must be taught to play content rather than mere notes. It is what the notes have to say, and not the notes themselves, that the performer is to play.—*Ex.*



THE SIGN

THE FACULTY


This picture needs little comment. Many teachers, through lack of experience, make the great mistake of thinking that in order to impress the public they must make extravagant claims and pretensions. The teacher who does the most and claims the least is the teacher who is most respected and often the one who builds up the largest clientele. We know of a case in New York City. On one side of a street is a piano number, and they seldom stay more than a few minutes. Exactly opposite is a teacher who has simply his name on the door plate. Together with his assistants he teaches nearly one hundred and fifty pupils.



## Conducted by N. J. COREY

Of course the uses and effects of the pedal are many, but for a second grade pupil the fact that when it is depressed the tone is prolonged is sufficient. Open the top of the piano and show him the action of the dampers on the strings. Then, with a single damper on a single damper, a single damper is raised and remains up until the key is allowed to rise, thus prolonging that tone; and how, when the pedal is depressed, all the dampers are raised and all the tones in this position so long as the pedal is depressed. Show him in this manner the harmonics of the piano, and how the effect is as if two or more unrelated chords are played while the pedal is held down. The probability is, that in second grade music there will be a few exercises in which the hand plays higher notes in the same harmony

1. In the following example:

Ex. a. 

is the b in the second chord also double flat?

2. Please explain the proper use of double sharps and flats.

3. Please give me a clear idea of the use of accidental flats and sharps.

4. How can I secure a flexible wrist?

5. What is meant by the double row of finger marks in exercises like the following?

Ex. b.

Had you remembered your rule, that all signs placed before notes remained in effect throughout the measure, you would be known as a 1 and 2 Accidental, for you would know that 1 and 2 Accidentals are used whenever a sharp alteration of melody or harmony is required, and flats raise or lower a note a whole step, while flats or sharps assume that the notes before they are placed have not already been altered. Your first example b is already flat, so a half step below that is a whole step lower it is a whole step below that, but assumes that the signature is non-existent, and lowers it one step below b. You have clear knowledge of the use of accidentals, but you have not been studied of theory, harmony or composition.

By practicing writing exercises with a thorough knowledge for months. Practice the various exercises as you find them. Maxima is a half step below your arm double bass requires the careful attention.

They indicate two fingers. You should

practice with the first, second, third and fourth fingers for each group of notes, and then with the second, third, fourth and fifth. The use of 1 for the thumb indicates English printed music. In the United States only the finger marks 1, 2, 3, 4 and 5 are used.

The ROUND TABLE is always glad to receive letter like the following. The TABLE belongs to teachers in every part of the country, and it is one of them has an experience that is not in a book. With an opinion expressed by the Editor of the TABLE, it will be gladly printed. Such interchange is always of mutual benefit. One teacher in Grand Junction, Colorado, writes as follows:

"In looking over the questions of R. V. C. in the May BRIDGE I was a little surprised at the answer to question No. 3, and feel impelled to give my ideas upon the subject. After twenty years' experience in teaching scales, I have found that I get the greatest interest by teaching the minor scales at once. As soon as a pupil has mastered the major scale I introduce to her the minor scale, and to Mr. C. Major. First the harmonic form, and then, with a little story of Queen Melody having a hard time stepping from F to G sharp, and, through her husband's (A Major) love of doing it, find

easier. I fix the melodic minor. I complete the family set by giving the cadence forms of chords for the major and minor keys; for example, the chords founded on the bass notes of the C major and A minor. Most of my pupils ask for at the end of six months to write a manuscript according to their ability, at or a part of a set, according to their ability, at or a part of a set. Every little tune is watched for the different chords upon which it is founded, and the little tunes are run out by measure of my little four and second-grade paper. I hope this may be of some help to young teachers, which will always meet with a personal experience."

What are the grand arpeggios, and how are the Canadian Reader.

Garg apertures are extended forms of the br  
The first three being played in succession u  
use the keyboard for two or more octaves.  
Common chord, or triad, consists of three  
For example, if the first, second, and thir  
first, these, first, c, e, g; second, d, f,  
third, g, c, e; and, therefore, three positions o  
common chord groups may be formed by  
the first, second, and third of these three. The fing  
be the same as for the triads when the note  
truck simultaneously. For example, for the s  
first position, 1, 2, 4, passing the thumb und  
further progress up the keyboard, and fing  
each succeeding octave, the same sequence  
second position, 5, 4, 2; second position, 5, 4, 2;  
position, 5, 3, letting the thumb take the octav  
third octave may be necessary to maintai  
finger moving in preceding farther up the  
board. Reverse the descending fingering  
formula by changing black keys, the followin  
formula may be used to fix the fingering  
minds of your pupils. Play toward the  
finger the black. This will establish the fun  
and will be ascending for right, and descen  
left, hands. In position training the key of C

In the third book of Mathews' Standard Co there are quite a few octaves which some of pupils are unable to reach. Should these numbers be skipped? H.

In most cases you will not find it necessary to skip them. In the last two measures of No. 1, the upper bass note in the left-hand notes is the *fundamental*. In the first measure, the *fundamental* note establishes the chord; it is the *fundamental*. The same treatment may apply to No. 4. In No. 6 the octaves are in the *fundamental* position. Play the *fundamental* notes, omitting the lower one. In No. 12 the notes of the first left-hand octave may be played, which will be the *fundamental* notes. This treatment is easily applied in all such cases. In No. 19, the upper note of the first beat of the second measure is the *fundamental*. The *fundamental* leading of the bass demands it, as you can perceive. In measures 2 and following, the octaves are arpeggiated, so that your pupils will be obliged to play the *fundamental* notes. In No. 20 you will be obliged to omit, although it is readily used as a wrist exercise in single tones. The principles of the *fundamental* position, supplementing the general principle, which is of course encountered, play the upper notes of the *fundamental* in order to preserve the *fundamental* in the left in order to preserve the *fundamental* bass.

In the first grade I have my pupils train little melodies; also give them ear training in major and minor chords. Is this advisable early a stage of training? A.

Most certainly. It is a capital idea to learn to play while working in the five-finger positions, to have the hands under the five keys of various keys, to learn the melodies they have committed to memory to do the same while looking at notes or figures written in figures. It helps to familiarize the hands with the various keys from the very beginning, and this makes them more ready with the keyboard. Such training cannot be begun too early in the study.

Edited by Experienced Specialists

### OPINIONS ON "PLACING" THE VOICE.

BY FRANCIS LINCOLN

VERY few are the voice teachers who do not boast of having some great secret by which they are able to show a pupil how "to get the tones forward," and very few are the teachers who are not personally convinced that their own method is

any conviction that their own particular method is really superior to anything ever attempted by any other teacher. Strangely enough, all the possessors of these pedagogical talismans trace a certain relationship to the "old Italian method," that somewhat mythical and unstable peg upon which many charlatans attempt to hang their reputations. The truth of the matter is, there was no old Italian "method," but several old Italian means to an end, precisely as there are to-day hundreds of valuable aids being grafted daily upon the so-called old Italian method leading to a particular end.

The art of singing is *not* a lost art but a *found* art. There was never a time when there were so many really excellent voice teachers with a keen knowledge of essentials. All that was good in the old Italian methods has been retained, and to this has been added the results of countless experiments and the discoveries of scientists that would have amazed the old Italian masters. In fact the public is becoming so well informed that teachers can no more hide behind the self-assumed cloak "The Old Italian Method" than 'they can behind the decadent title "professor."

### PLACING THE TONES FORWARD.

"To get the tones forward," means, to-day, nothing more than an attempt to have each tone produced reap the full advantage of passing through the resonance chambers of the mouth, nose and pharynx in such a manner that it will reach the listener with every vibration given forth in the larynx magnified by the wonderful resonators that nature

To understand this is very simple. When a bugler plays upon his instrument he is not simply blowing air through it, as many might naturally suppose. In fact he blows very little air through it but instead produces a sound by pressing his lips very tightly together and causing their surfaces to vibrate very rapidly.

These make sounds of tone without which the bugle sounds extremely unpleasant to the ear. When you meet a brass instrument player he must illustrate this for you. But in the noise that the player makes there is a wealth of tone you cannot hear until these tones are magnified by some such resonance chamber as the tube of a bugle. The cornet, and in fact all the brass instruments, are only modified and improved forms of the bugle. By means of keys and extra tubes means are provided for the alteration of the size of the resonance chamber. Every pitch requires a slightly altered size.

In the human voice we find that nature has carried out a similar principle most wonderfully. The two vocal chords in the larynx are nothing more than a kind of lip which surrounds a "mouth" known technically as the "glottis." The sounds made by the vibration of these lips are in themselves, without tonal beauty. They must pass through the resonating chambers before any loveliness of tone is achieved. The resonating chambers in this case are all the open cavities leading from the larynx out.

The offices of these cavities are multi-fold. With every pitch produced and every different vowel the shape of these cavities change. That is, the fleshy lining of the cavity is so adjusted that it shapes itself to fit each vowel the brain or mind demands. This is one of the most marvelous things in nature.

Dr. William Hallcock, of Columbia University, by assembling a number of smaller devices previously invented by Helmholtz (designed to show that quality is nothing more or less than a variation in the force of the different harmonics of a tone), was able to photograph the mechanical means employed to indicate the presence and force of the different harmonics in the tones produced by the human voice. In this way he showed with scientific accuracy the value of the resonating chambers in reinforcing these harmonics.

In the case of the human voice, we do not have a stiff, hard brass resonating chamber as in the case of the brass instrument but a series of yielding resonators with walls of flesh which are clung to fit the pitch and vocal quality desired.

ly desired, in an almost miraculous manner. These reinforce the harmonics of the voice until the vocal qualities determined by the mind of the singer are achieved. Every singing teacher, and in fact every student, should become thoroughly acquainted with the subject of harmonics and resonators. The matter is somewhat too technical for a paper like *THE ETUDE* to publish, but it may be found adequately treated in almost any good book on singing.

We have learned that the voice is magnified and the vocal quality determined by the adjustment of the human resonators so that the stream of air which passes through them will be properly moulded. This is the only secret that vocal teachers seek when they strive to devise means of bringing the tones forward. They call it "placing" the voice and the means devised are so numerous that we may say that there is a different method pursued by almost every one who attempts to teach voice.

We have learned above all things, that the resonators must be permitted to adjust themselves involuntarily, precisely as the pupil of the eye adjusts itself to accommodate the amount of exterior light. One action is in a sense efferent, the other afferent. Any attempt to make the resonators assume artificial or forced positions invariably meets with failure in

vocal results. The mind conceives a tone—if the fleshy linings of the vocal cavities are in a loose, jelly-like condition they immediately adjust themselves to produce approximately the ideal of the mind. If they are stiffened, even to the extent of directing the consciousness to the presence or existence of the larynx, pharynx, mouth, uvula, nasal cavities, etc., successful voice production may be defeated. All the organs concerned must be in a light, "floating" condition like thistle down in the June breeze.

The Old Italian masters knew this. They instructed their pupils to have the throat while singing feel just as it does the second prior to the sensation of smiling or sighing when the organs are in their most relaxed condition.

Many teachers resort to the forward consonants and vowels in their attempts "to bring the voice forward." In reality there are no forward vowels although some appear to be more forward than others. There are, however, the forward consonants, p, m, t, l, b, n, d, etc., which when placed before any one of the vowels assist in bringing the voice "forward." Every possible means is employed in

order to bring the imagination to bear upon this subject. Some teachers tell their pupils to imagine that they are saying the consonants p and m at one and the same time just the second prior to emitting the tone. Others call their pupils' attention to the peculiar sensory vibration of the lips during whistling and ask them to note that a similar sensation occurs when one sings pee-yoo very softly. Then they tell their pupils to place all their tones where this lip sensation is felt. Others have their pupils hum, and gradually follow the hum with the syllable "mah." This produces a kind of nasal resonance which is desirable but not by any means the best. It is a shame that every serious student's serious effort in order to achieve a desirable and profitable resonance.

The pupil's resonance will come more through self-study and observation than through the actual assistance of the teacher. Let us take the case of Adeline Patti. She was almost born upon the stage. She spent her childhood listening to many singers, but it is said that she always had a personal ideal of tone quality, and when she heard a particularly good singer she worked until she felt that she had become able to produce the tones that the singer she had heard. She was not content with the pleasure a child in going to the admission of a new and challenging hero to a contest. It was this idealism that Patti unconsciously reached her wonderful prowess.

"Placing the tone forward" is achieved only after an almost unbelievable number of experiments upon the part of the pupil. Beware of the charlatan who promises "to place the tone forward after a few lessons." He may be able to do so if your throat conditions approximate in size and shape to those of your teacher, but he is more likely to hold out still more inviting promises at the end of your term.

CULTIVATE the physical only, and you have an athlete or a savage; the moral only, and you have an enthusiast or a fanatic; the intellect only, and you have a diseased oddity—it may be a monster. It is only by wisely training all three together that the complete man can be formed.—*Anon*

THE great public, which is the guardian of the gold which most prime songsters seek so earnestly, often comes to a special recital or a concert for the express purpose of hearing the singer sing some one song for which she has become especially famed. In recent years, with the great in-

trained. In recent years with the vast increase in musical educational facilities and with the accompanying advancement of the musical taste of the public we find that there is less and less demand for the "folk-song" encores and a more general appreciation for the art-song. Dr. Willner can draw immense audiences without depending upon an occasional outbreak of a "Folk-song," "The Two Grenadiers" or "Erl King."

There are, however, thousands of music lovers, none too well versed in the technique of the art who would far rather hear Tetrazzini sing the squeaky and ear-racking *Carnival of Venice* arranged for voice by Sir Jules Benedict than hear her sing the most beautiful and soulful composition in existence. The only reason is that the name of Tetrazzini has been associated with this particular piece as was that of Jenny Lind in days gone by.

Patti was particularly celebrated for her singing of three famous songs. *The Rose, Sweet Home* became a part of all her concert programs. Her marvellously smooth and tender voice, perfect intonation, her soulful expression were employed to make this simple folk-song like tune so beautiful that hundreds of people who moved to tears by her interpretation.

One heard an old man say at one of Patti's concerts, "This is the first music I have ever run up and down my stairs to." This was the story of Patti's wonderful attraction to those who heard her in her prime, her voice seemed so wonderfully rich in quality, and possessed such a sympathetic vibration that it must have been a rare musical sound conceivable.

In later years she won much success by singing *Angels Ever Bright and Fair*, from *Theodore*. She was equally famous for her rendition of *The Last Rose of Summer*, the old Irish folk-song which was interpolated in the last act of *Martha*. This act required a comparatively small number of Patti used to carry the scenery sufficient for introducing the orchestra on her concert tours. During the first half of her concert she sang coloratura numbers, many of which were accompanied by her husband (Nicomedece).

The latter part of the program was usually accompanied by Arrigo, who had accompanied Patti so often that he knew just exactly how the orchestra should play in order that the beauties of the diva's voice could be properly brought out.

Sembranch has always found the Chopin song, *The Maiden's Wish*, extremely popular with her audiences. It is generally acknowledged Sembranch is a most accomplished musician, and in the piano she plays the violin finely, and in the lesson scene of the Rossini *Barber of Seville* she has frequently been known to sit at the piano on the stage and sing *The Maiden's Wish*. The little piano interlude which Sembranch sings has a tripping little melody which has been found to be particularly suitable for her voice, and she invariably sang this to the syllable "Ah" at the end of the song. Sembranch also has their favorites. At least, four favorites. Sembranch's demand, Caruso is noted for his rendering of *Celeste Aida*, and the sound-reproducing machine records of this and parts of *Pagliacci* have had enormous sales.



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does not walk about with hoofs and horns in order to tempt us. No; he generally appears to us with fancy pictures, working upon our imaginations, and leading us on from the path of duty. The young man loves to dwell upon the brightness of the future, and while doing this is neglectful of the present duty. Beware, however, of all such fancy pictures, for the future is apt to be deceiving. It often presents itself like a lovely landscape, when viewed from afar, but when we come near to it, we find the ground is barren, and with thorns and thistles growing up among the flowers. Enjoy every day's work, enjoy every mile of your life's journey, for then only will you be able to say in advanced years that you have spent happy lives.

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